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**Boston Art Windows presents**

**“Street Seen”**

**Heather Clark, John Gayle, Tali Gai, Lisa Greenfield & Jennifer Moses,  
Maryalice Johnston, Kristina Killar, Matthew Mazzotta, Isabel Riley,  
Doug Weathersby, Carolyn Wirth, Peter Urban**

**November 21, 2005 – Feb. 15, 2006**

(Boston, MA) Boston Redevelopment Authority Director Mark Maloney will join Boston Art Windows Founder Cecile Lemley and Curator James Hull on Dec. 5th at 5:15pm at 329 Washington Street to unveil the city’s newest art exhibit in the windows of Downtown Crossing storefronts. A reception will follow from 6-8pm at Felt Nightclub and Lounge, 533 Washington Street.

**The Program:**

Street Seen is a juried group exhibition of 11 site-specific installations created by local artists. The artists were selected by Cecile Lemley, founder of the Boston Art Windows and James Hull, Curator of the Green Street Gallery. This show expands the Boston Art Windows program to 7 locations: 24 Bromfield Street, 34 Bromfield Street, Avery Street, 52 Chauncy Street, 329 Washington Street, 540 Washington Street and 545 Washington Street. This innovative project has created new, highly visible venues for contemporary art by partnering the Mayor, the BRA and the landlords of the buildings with local artists.

**The Artworks:**

**Heather Clark’s** installation on Chauncy Street looks at infrastructure, making places, and the meaning of the built environment and its relation to nature. “I am fascinated with the physical infrastructure beneath our cities that supports the visual aesthetic of our places, and how this relationship parallels the messiness that lies beneath striving for the perfect life.”

**John Gayle’s** video work, “Girls Collected” came about through the filming of strangers. It tests the various ways in which looking operates and engages the male viewer. He questions how the socialization of developing males and females differs so as to create one gender that relies so heavily on visual pleasure.

**Tali Gai’s** wildly colorful, intricately painted sculptures use mannequins to break through the frame and literally bring people into the work as an active participant. Featured in this window are paintings based on Euripides’ Hippolytus, whose text includes an excerpt from the play about desire. Also featured are paintings based on the line “I have measured my life in coffee spoons” from T.S. Elliot’s “The Love Song of J. Alfred Prufrock.”

**Lisa Greenfield and Jennifer Moses’** collaborative work titled “park/park” creates hundreds of new parking spaces in downtown crossing! But don’t try to fit your car into one of the projected spaces. Greenfield and Moses examine issues of land use and development by juxtaposing video footage of a park and a parking lot.

This play on the word “park” illustrates the ongoing rivalry between public benefit and private profit, asking how one ascribes value to both quality of life of the city’s inhabitants and the economic gain of private enterprises. Lisa Greenfield is an artist and urban planner. Jennifer Moses is an artist and an associate professor at the University of New Hampshire.

**Maryalice Johnston’s** “Greenville” is a floor to ceiling installation inspired by a sign outside her studio door - “KEEP OFF THE GRASS”. Giant blades of grass glow and shimmer as if we are travelling at ant level, a fitting viewpoint for such and active pedestrian location. Maryalice received a M.F.A. from Pratt Institute, Brooklyn, NY, in 1982. She was a Fellow at the Fine Arts Work Center from 1986-1988. In 1997 she returned to live and work in Provincetown where she currently serves as the Visual Arts Program Coordinator at the Fine Arts Work Center.

**Kristina Killar’s** “girl steals an apple”, is exploring the small temptations that surround us everyday, inside of a dreamy world she has created with wire fabric and lighting. The scene depicts a girl who has taken an apple from a tree, and has ever so slightly hidden it behind her back. The goal is to express a feeling of slight but deep shame we all commonly experience indulging in our chosen vices. The fabricated world is like a dream and therefore is an easy place to enter and explore this issue while still leaving room for whatever issues the viewer wishes to imprint on it.

**Matthew Mazzotta** undeniably humorous houses with multiple human legs use materials that have been collected throughout the Artist life. “In Heaven” the artist investigates the cross between the physical side of building, and “being in-tune with the body’s capabilities, and being inwardly absorbed by the visual world” lead the artist to create an animated hybrid mobile home. The full-scale cabin and life-like feet are ready to go where ever you need to live.

**Isabel Riley’s** “Psychic Hearts” shows her interest in the differing weights of materials – the interrupting force of wood and mass in contrast with the lightweight ropey drawing of crochet. The tension and vibrant, high key color of the crocheted objects anchored to the floor and ceiling are set off against layers of patterned and solid color. “My stitching, crocheting, cutting and piecing of fabric [describes] my relationship to textiles as well as to architecture ...” Her work is represented by Genovese-Sullivan Gallery in Boston.

**Douglas Weathersby** uses his artist owned company “ENVIRONMENTAL SERVICES” to brings the conceptual focus of art making to the many cleaning and repair projects offered for your home or place of work. Using materials most often associated with keeping the floor clean during construction, Weathersby creates artworks with the pink rosin paper and bright blue tape from the paint store. Logos abound and even the ladder and its shadows end up carefully covered in dramatic blue tape against an entire room of pink. His company, Environmental Services’ aim is to provide you with fresh perspectives on your living and working space, making his art all the while.

In **Carolyn Wirth’s** sculpture “disposable wealth,” re-constituted trash is strung together with cement baby heads to form a giant baby bracelet. The inextricable link between trash and life is presented here without subtlety: our society leaves a legacy of waste for our children. Carolyn is a member of the Kingston Gallery and is represented by the Lecei Gallery in Concord, MA. Recent public sculpture includes commissions from the Boston Parks Department, and the Melrose Public Library.

**Peter Urban's** work "Advertise That" grew from his ongoing fascination with the intersection of art and commerce. This piece is an advertisement for your curiosity.

**Curator James Hull** was asked by the Boston Redevelopment Authority to work with Cecile Lemley to select this current series of window installations. He is the founding director of Gallery @ Green Street a.k.a. Green Street Gallery. He has been invited to give lectures, panel discussions and seminars by The Museum of Fine Arts, Boston, The List Visual Art Center at MIT, Cranbrook University, Wellesley College, Endicott College, School of the Museum of Fine Arts, Mass College of Art, Suffolk University, The Art Institute of Boston, RISD and The Institute of Contemporary Art. Hull has a B.F.A. 1984 from the University of Georgia and a M.F.A. 1994 in Sculpture from Georgia State University.

The Boston Art Windows is an integral part of Mayor Menino's Downtown Crossing Economic Initiative, which aims to revitalize the area as one of the city's premiere shopping destinations. Mayor Menino called upon the BRA to work with multiple city departments and private sector stakeholders to focus attention on returning the Downtown business district to its early days of prominence as a retail destination. The BAW initiative has successfully enlisted partners from the private sector, namely property owners Millennium Partners-Boston, the Druker Company, the Abbey Group and others, who are funding the costs of the installations and donating their storefronts. The exhibits will remain on display through Feb 15th or until the space is leased.

Images at <http://www.cityofboston.gov/bra/baw/>

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